

Authorized Edition

Guitar

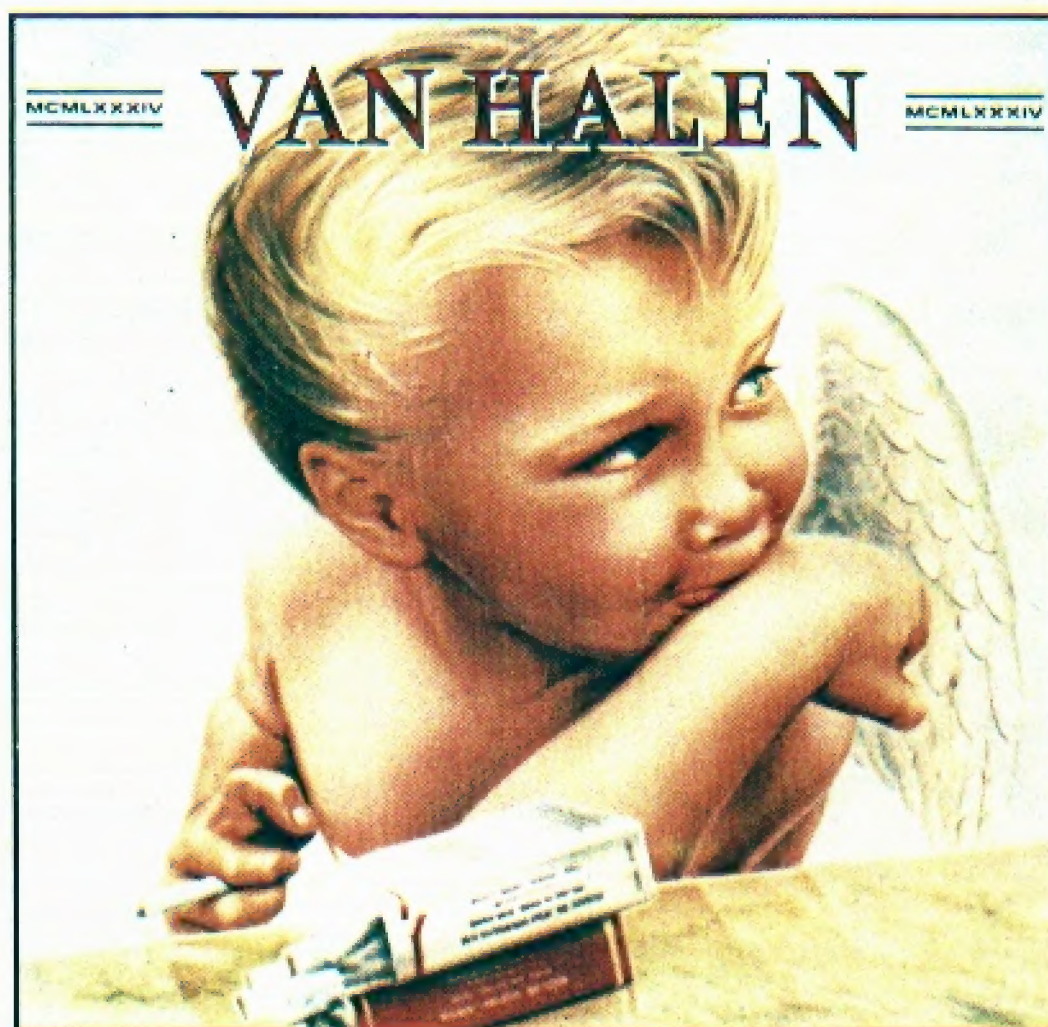


Guitar • Voc

1984

WITH
TABLATURE™

Van Halen



Transcribed by Brad McPhail



Cherry
Lane
Music

1984

Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Slowly and freely

*Gtr. I
C# 4fr.
mf

*Gtr. II

8va

8 open E

8 4fr. G#

8 4fr. C#

T	12	9	11	19	19
A	13	9	12	16	19
B	14	11	13	16	16

*Synth. arr. for gtr.

8va

8 open E

2fr. F#

8 4fr. C#

18	16	14	14	16
19	17	16	14	16
16	16	16	16	16

8va

8 open E

8 6fr. D#

8 open E

2fr. F#

loco

14	16	14	16	19	(19)	9	7	7	12
				21	(21)	9	8	8	13
				21	(21)	9	9	8	14

14	16	12	14	(14)
14	16	13	11	(11)
16	16	14		

JUMP

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderately ♩ = 129

Intro Riff A *Gtr. I

mf

C5 3fr. F5 3fr. G5 3fr. Bb5 6fr. Asus4 5fr. Ab sus2 4fr.

C G/C C F/C G/C C F/C

*Synth. arr for gtr.

C/F Gsus4 Play 3 times (end Riff A) Riff B F/C C

F/C C/F Gsus4 1st Verse w/Riff A (2 times) G/C C

1. I get up

loco (end Riff B)

F/C G/C C F/C C/F Gsus4

and noth-in' gets me down. You got it

G/C C F/C G/C C F/C C/F Gsus4

tough. I've seen the tough-est a-round. And I know,

(1st, 2nd Verses
w/Riff A (2 times))

G/C C F/C G/C C F/C C/F Gsus4

are you? Who said that? ba-by, just how you feel... You got to You say you don't

G/C C F/C G/C C F/C C/F Gsus4

roll with the punch-es to get to what's real... Ah, can't you know, you won't know un-til you be-gin... So, can't you

Pre-chorus
N.C.(Am)

(F) (C/E) (Dm)

see me stand-in' here? I got my back a-gainst the rec-ord ma-chine.

Gtr. II

slight vib. w/bar P.M.-----4 *sl.*

9 (9) 7 5 5 7 9

(F) (C/E) (Dm)

I ain't the worst that you've seen. Ah, can't you see what I mean?

slight vib. w/bar P.M.-----4 *sl.* P.M.-----4 *sl.* P.M.-----

(9) 7 5 7 8 7 5 (8) 7 5 5 7 9 (9) 7 5 7

(F) (C/E) (G)

Ah, might as well jump...

sl. *slight vib. bar* P.M.-----4 *sl.* (Gtr. II out)

8 7 5 (8) 7 7 5 6 10 (10) 8 (8)

Chorus
w/Riff A

G/C C F/C G/C C F/C C/F Gsus4

(Jump!)

{1. Might as well jump...
2. Go a-head and jump...}

Go a-head and jump...
Might as well jump...

1st time w/Riff A1
2nd time w/Riff A

G/C C F/C G/C F/C C F/C 1. C/F Gsus4 2. C/F Gsus4

Guitar solo

*Bbm

Gb 8va- sl. loco Full Db Bbm 1/2 A.H. (15ma) Full Full

*Chord names derived from bass and synth. (next 8 bars).

**tune down 1/2 step. Music sounds as written.

A.H. (15ma) Full Db Bbm Gb Ab

Full Db Full Bbm Gb Ab sl. sl. Full P.M.-----4

Riff A1
Gtr. I G/C C F/C G/C F/C 8va- loc C/F Gsus4

15	17	13	13	15	15	20	15	10	10	8	8
18	17	14	14	16	16	22	17	10	10	9	7
17	17	15	15	17	17			10	10	10	10

Synth. solo

Gtr. C5
IV

pick
slide

8va

(Gtr. III out)

The first system of music includes a synth solo on a single staff with a long note and a downward bow. Below it, a guitar staff (Gtr. I) shows a sequence of notes with fingerings 16, 17, and 16, marked with 'H' and 'P' (hammer-on/pull-off). A second guitar staff shows a sequence of notes with fingerings 10, 7, 8, 12, 8, 10, 7, 8, 10, 7, 8, 5, 6, 8, 5, 6, 5, 6. A third guitar staff shows a sequence of notes with fingerings 10, 7, 8, 12, 8, 10, 7, 8, 10, 7, 8, 5, 6, 8, 5, 6, 5, 6.

The second system of music features a guitar staff (Gtr. I) with a sequence of notes marked with 'P' (pick) and fingerings 10, 7, 8, 12, 8, 10, 7, 8, 10, 7, 8, 5, 6, 8, 5, 6, 5, 6. A second guitar staff shows a sequence of notes with fingerings 10, 7, 8, 12, 8, 10, 7, 8, 10, 7, 8, 5, 6, 8, 5, 6, 5, 6.

The third system of music features a guitar staff (Gtr. I) with a sequence of notes marked with 'P' (pick) and fingerings 10, 7, 8, 12, 8, 10, 7, 8, 10, 7, 8, 5, 6, 8, 5, 6, 5, 6. A second guitar staff shows a sequence of notes with fingerings 10, 7, 8, 12, 8, 10, 7, 8, 10, 7, 8, 5, 6, 8, 5, 6, 5, 6. A third guitar staff shows a sequence of notes with fingerings 10, 7, 8, 12, 8, 10, 7, 8, 10, 7, 8, 5, 6, 8, 5, 6, 5, 6. A 'pick slide' is indicated above the third staff.

The fourth system of music features a guitar staff (Gtr. I) with a sequence of notes marked with 'P' (pick) and fingerings 7, 3, 3, 7, 3, 3, 8, 5, 6, 10, 7, 8, 8, 5, 6, 10, 7, 8, 8, 5, 6, 7, 3, 3, 7, 3, 3. A second guitar staff shows a sequence of notes with fingerings 7, 3, 3, 7, 3, 3, 8, 5, 6, 10, 7, 8, 8, 5, 6, 10, 7, 8, 8, 5, 6, 7, 3, 3, 7, 3, 3. A third guitar staff shows a sequence of notes with fingerings 7, 3, 3, 7, 3, 3, 8, 5, 6, 10, 7, 8, 8, 5, 6, 10, 7, 8, 8, 5, 6, 7, 3, 3, 7, 3, 3.

The fifth system of music features a guitar staff (Gtr. I) with a sequence of notes marked with 'P' (pick) and fingerings 5, 1, 1, 5, 1, 1, 7, 3, 3, 5, 1, 1, 7, 3, 3, 8, 5, 6, 10, 7, 8, 8, 5, 6, 10, 7, 8, 8, 5, 6. A second guitar staff shows a sequence of notes with fingerings 5, 1, 1, 5, 1, 1, 7, 3, 3, 5, 1, 1, 7, 3, 3, 8, 5, 6, 10, 7, 8, 8, 5, 6, 10, 7, 8, 8, 5, 6. A third guitar staff shows a sequence of notes with fingerings 5, 1, 1, 5, 1, 1, 7, 3, 3, 5, 1, 1, 7, 3, 3, 8, 5, 6, 10, 7, 8, 8, 5, 6, 10, 7, 8, 8, 5, 6. 'pick slides' are indicated above the third staff.

B35

Sra-

pick slide

8 13 15 20 8 13 15 20 15 13 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 13 8

*T = Tap w/R.H. index finger.
 ① = Tap w/R.H. ring finger.
 P = Pull-off to R.H. index finger.

A3sus4

Sra-

pick slide

8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 13 8 15 13

A3sus2

Sra-

8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 13 15 20 15 13 8 13 15 20 15 13 8 13 15 20 15 13

G5 *lucio*

C5

(Gtr. IV out)

5 7 9 5 7 9 5 7 7 9 5 (5)

w/Riff A

G/C C F/C G/C C F/C 1. C/F Gsus4 2. C/F Gsus4

5 7 9 5 7 9 5 7 7 9 5 (5)

Out-chorus

w/Riff A (3 times)

G/C C F/C G/C C F/C C/F Gsus4

5 7 9 5 7 9 5 7 7 9 5 (5)

jump. (Jump!) Go a-head and jump... Get in and

Gtr. II

P.M.

5 7 9 5 7 9 5 7 7 9 5 (5)

G/C C F/C G/C C F/C C/F Gsus4

jump. (Jump!) Go a-head and jump... Jump!

P.M. P.M.

G/C C F/C G/C C F/C C/F Gsus4

Jump! Jump!

3

Begin fade
w/Riff B

F/C C F/C C/F Gsus4 w/Riff A G/C C

Jump!

P.M. P.M. P.M.

F/C G/C C F/C C/F Gsus4 w/Riff B F/C Fade out C

P.M.

PANAMA

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderate Rock ♩ = 144

Intro Gtr. I

E Esus4 B/E E Esus4 B/E D Dsus4 A

f P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 *sl.* P.M. ---4 P.M. ---4

9 10 7 9 10 7 7 6 5
9 9 9 9 9 9 7 5 5
9 7 7 9 7 7 7 5 5

sl.

3
rake trem. bar 3

E Esus4 B/E E Esus4 B/E

P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4

9 10 7 9 10 7
9 9 9 9 9 9
9 7 7 9 7 7

0 (0) 7 7 7 7 7 7 7 7

D Dsus4 A C#m

sl. P.M. ---4 P.M. ---4 *pick sl.* *let ring* P.M. ---4

7 8 5 (5)
7 7 5 5 7 7
7 5 5 5 5 5

sl.

B/C# B A A.H. Full (15ma) C#5

P P.M. *sl.* A.H. Full *let ring*

4 5 4 4 2 2 2 2 2 2 2 2 6 6 6 6
4 4 4 4 2 2 2 2 2 2 2 2 6 6 6 6
4 4 4 4 2 2 2 2 2 2 2 2 6 6 6 6

A.H. pitch: A

B/C# B A B N.C. Harm. (8va)

H P *sl.* P.M. ---4 Harm. (8va)

4 4 4 4 2 2 2 2 2 2 2 2 4 4 4 4
4 4 4 4 2 2 2 2 2 2 2 2 4 4 4 4
4 4 4 4 2 2 2 2 2 2 2 2 4 4 4 4

N.C. A5 D5 A5 D5 A5 N.C.

Harm. (8va) Oo! Oh, —

Harm. P.M. P.M. ---- 4 P.M. P.M. sl sl P.M. —

* Harm. on 3rd str., 4th fret.

sl. sl.

A5 D A D, A N.C. A5 D A D A N.C.

yeah! — Uh, — huh! —

P.M. ---- 4 P.M. P.M. sl sl

2

2

sl. sl.

A5 D A D A N.C. 1st Verse E5 A/E

Jump back! What's that sound? —

1/2 1/2 1/2

trem. bar

1/2 1/2 1/2

P.M. ---- 4 P.M. P.M. sl sl

sl. sl.

E7sus4 E5 A/E

Here she comes, — full blast and top down. Hot shoe, burn - in' down the av - e - nue.

P.M. ---- 4

Musical score for the song "You'll Lose Her in the Turn". The score is written for guitar and includes a vocal line. The key signature is C major (one sharp, F#). The tempo is marked "Moderato". The guitar part features a complex arrangement with various techniques such as "pick. sl.", "sl.", and "N.C." (Natural Chord). The vocal line is written in a simple, melodic style. The score is divided into two systems, each with a key signature change from C major to D major (two sharps, F# and C#).

You'll lose her in the turn. _____ I'll get her! _____

pick. sl. sl.

N.C.

B5

The musical score for "Pan-a-ma" is presented in three staves. The top staff is the vocal melody, starting with a vocal entry marked "N.C." (No Chorus) and a "Chorus" section. The melody is in G major (one sharp) and 4/4 time. The piano accompaniment (middle staff) begins with a "Harm. (15ma)" (Harmonization, 15th major) and includes a "P.M." (Piano Melody) section. The guitar accompaniment (bottom staff) features a "Harm." (Harmonization) section and a "P.M." (Piano Melody) section. The lyrics "Pan - a - ma, —" are written above the vocal line, and "Pan - a - ma." is written below the piano line. The score includes various musical notations such as notes, rests, and dynamic markings.

A5 D A5 D5 A N.C. A D A D5 A N.C.
 Pan - a - ma, — Pan - a - ma.
sim. *P.M.*
sl. sl. *sl. sl.*

2nd Verse

[illegible]

feel for the wheel, keep the mov - ing parts clean. Hot shoe, - burn - in' down the av - e - nue,

P.M.

E7sus4
 got an on ramp com-in' through my bed-room.
 F#7sus4
 Don't you know she's com-in' home-to me?—
 F#7add4
 let ring ————
 pick slides ————
 let ring
 P.M. ————
 let ring ————
 sl.

Musical score for the song "You'll lose her in the turn, I'll get her!". The score is written for guitar and includes a vocal line. The key signature is C major (one sharp, F#). The tempo is marked "C♩m7". The guitar part features a complex arrangement with a 3-measure rest, a natural chord (N.C.), and a 5-measure rest. The vocal line includes the lyrics "You'll lose her in the turn, I'll get her!". The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a new line of music. The guitar part includes a 14-measure rest and a 5-measure rest. The score is marked with "sl." (slide) and "N.C." (natural chord). The score is marked with "CS" (chord) and "N.C." (natural chord). The score is marked with "B5" (baritone).

(E) P H H $2\frac{1}{2}$ P P H P (C) Full (D) Full

trem. bar

Full Full Full

sl. H P

sl. H P

Interlude

(Em) Full

Full sl.

sl. P.M.-----4

sl.

sl. P

(Em) (F7#11)

sl. P sl. let ring-----4

sl. P sl.

sl. P

E5 D5/E E5 C(b5) C5 N.C.

Yeah, we're run-nin' a lit-tle bit hot to-night.

A.H. (15ma)

P.M. P.M. P.M.-----4 P.M. P.M.-----4 A.H.

H P

A.H. pitch: A#

(Em)

I can bare-ly see the road from the heat com-in' off it.

P P P sl. P

sl. sl. P

C(b5) C5 E5

Ah, you reach down be - tween my

P.M. P.M. sl. sl. sl. P.M. P.M.---4 P.M.---4

C(b5) C5 C(b5) C5

legs, ease the seat back.

sl. P.M. P.M.---4 sl.

E5 F D/F# G5 E/G#

She's blind-in', I'm fly-in', right be-hind in the rear - view mir-ror now.

P.M.---4 P.M.---4 P.M.---4 P.M.---4

A5 Gm/Bb B5 B

Got the feel-ing, pow-er steer-ing, pis-tons pop-pin', ain't no stop-ping now!_

P.M.---4

Chorus

N.C. A5 D A D A N.C. A D A

Pan - a - ma. Pan - a - ma.

P.M. P.M. P.M. sl. sl. sim.

sl. sl.

D A N.C. A5 D5 A D A N.C. A5 D A5

Pan - a - ma, Pan - a - ma ah oh oh oh

sl. sl. sl. sl.

sl. sl.

D A N.C. A5 D A5 D A N.C.

oh. Pan - a - ma, Pan - a - ma

sl. sl. sl. sl. P.M.

sl. sl.

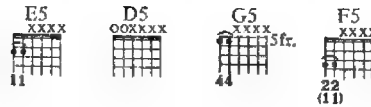
A5 Dsus2 A D A N.C.

ah oh oh oh oh. Pan - a - ma.

P.M. P.M. P.M.

TOP JIMMY

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth



Moderately fast ♩=184
Half time feel
D7(no 3rd)
Harm.

A7(no 3rd)
Harm.
(8va)

Intro *Gtr. I

mp let ring
Harm.

*Tuning (low to high): D A D A C D

D7(no 3rd)

A7(no 3rd)

Handwritten musical notation for the first system, including guitar staves and bass staves. The notation includes various fret numbers (e.g., 12, 7, 5, 0) and dynamic markings (e.g., *mp*, *vib. w/bar*). The guitar staff is marked with "Harm." and "P.M.". The bass staff is marked with "Harm." and "vib. w/bar".

*Standard tuning.

**Fade in w/vol. control.

D7(no 3rd)

Harm.
(8va)

Handwritten musical notation for the second system, including guitar staves and bass staves. The notation includes various fret numbers (e.g., 12, 7, 5, 0) and dynamic markings (e.g., *mp*, *vib. w/bar*). The guitar staff is marked with "Harm." and "P.M.". The bass staff is marked with "Harm." and "vib. w/bar".

A7(no 3rd) G5 F5 D5 F5 G5 F5 G5 N.C.

Harm. (Sra)

(12) 12 12 7 7 7 7 (7) P H P P sl.

Harm. (Gtr. II out)

trem. bar

Harm.

(7) (7)

*Depress bar before striking note.

1st, 2nd, 3rd Verses D G7(no 3rd) N.C.

(end half time feel) $\frac{3}{4}$ D^{sus4} sus2

1. Some friends of mine, just the oth-er night, went to hear this cool cat

2,3. See additional lyrics

P P P P P.M.---4 P.M.---4 P.M.---4 P.M.---4

D^{sus4} sus2 D G7(no 3rd) N.C.

blow. They said he sang so good that the roof fell in, and he did-n't e-ven stop the show.

3 3 3 3 P.M.---4 P.M.---4 P.M.---4 P.M.---4

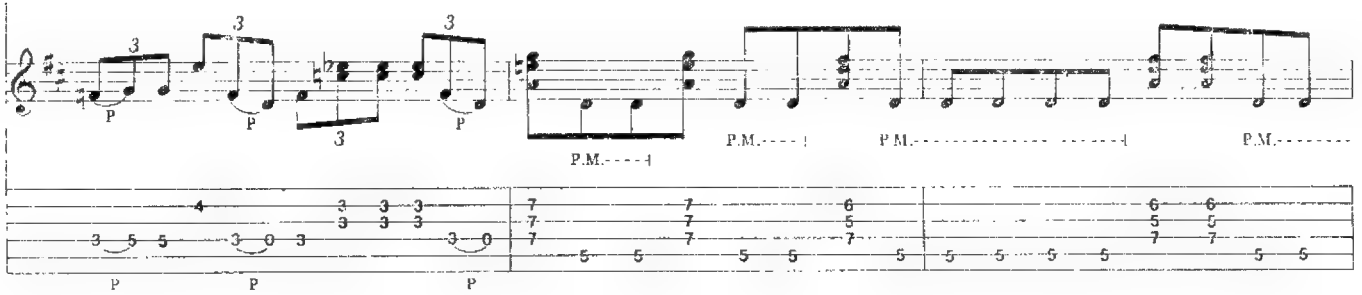
3rd time substitute Rhy. Fill 3

D^{sus4}
D^{sus2}

D



They don't re - mem - ber the place, — but they re - mem - ber the face, — and now



2nd time substitute Rhy. Fill 1
G7(no 3rd)

C

F7

E5

D5

Chorus

G^{sus4}
G^{sus2}

G

D^{sus2}

D^{sus4}
D^{sus2}

D



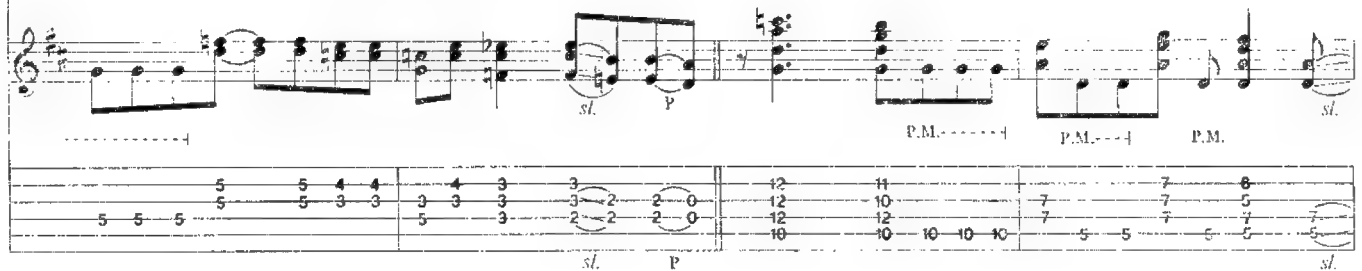
ev - 'ry - bod - y wan - na go. —

Whoo!

Top

Jim - my

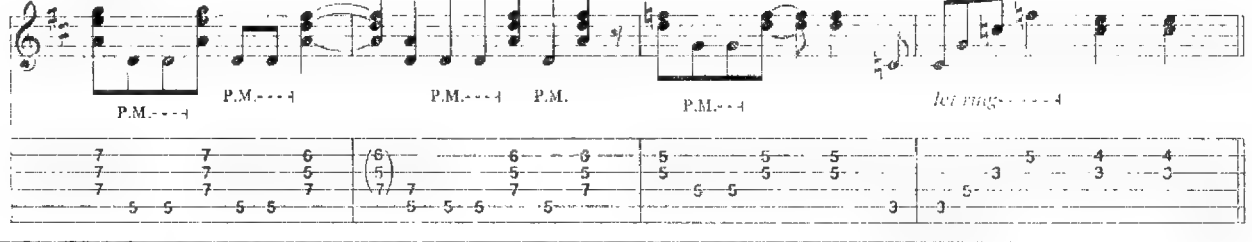
cooks.



Rhy. Fill 1
Gtr. 1



Rhy. Fill 3
Gtr. 1



3rd time to Coda II

3rd time substitute Rhy. Fill 4
F5 F sus4 sus2 F
2nd time substitute Rhy. Fill 2
C C sus4 sus2 C

Top Jim - my swings. He's got the look. Oo!

P.M.-----4 P.M.---4 P.M.-----4 P.M.---4 P.M.

10 9 4 5 4 12 11 9 9 8
10 8 3 5 3 12 10 9 7
10 10 5 5 5 12 12 9 9
8 8 3 3 3 10 10 10 10 7 7 7 7

sl. sl.

2nd time to Coda I

Half time feel
w/Riff A (3 times)
D7(no 3rd)

F sus4 sus2 F G A sus4 sus2 A D5

Top Jim - my, he's... the king. Haha

mp
Harm.

10 9 12 11 14 13 12 12 (12) 12 12 12 12
10 8 12 10 14 12 0 12 12 12 12 12
10 10 12 12 14 14 0 12 12 12 12 12
6 8 10 10 12 12 0 12 12 12 12 12

Rhy. Fill 2

Gtr. I C sus4 sus2 C

G sus4 sus2 G

pick slide P.M.-----4

5 4 12 11
5 3 12 10
5 5 12 12
3 3 10 10 10 10

Rhy. Fill 4

Gtr. I F sus4 sus2 F C C sus4 sus2 C

sl. sl.

10 9 4 5 4
10 8 3 5 3
10 10 10 5 5 5
8 8 3 3 3

sl. sl.

Riff A

Gtr. II

* vol. off mf vol. off mp

3 2 0 (3) 2 0 5 2 (5) 2

*w/vol. control

[illegible]

A7(no 3rd) Harm. (8va) *sl.* G5 F5 D5 E5 F5 D5 D7(no 3rd) Harm. *mp*
f sl. *P* *sl.*

7 7 7 7 (7) 5 3 0 2 5 5 0 12 12
 5 3 0 2 5 5 0 12 12
 5 3 0 2 5 5 0 12

sl. *P* *sl.*

A7(no 3rd)
Harmon. (8va)

G5 F5 D5 F5 G5 F5 G5

f

sl. *sl.*

(12) 12 12 12 12 7 7 7 7 7 (7)

5 3 0 5 3 0

sl. *sl.*

N.C. D.S. al Coda I

The image shows a musical score for guitar. It begins with two empty staves, each with a treble clef and a key signature of one sharp (F#). Below these is a section labeled "Riff B" with a dashed line above it. The riff is written on a single staff with a treble clef and a key signature of one sharp. It consists of a series of chords and single notes, with some notes marked with "P" (piano) and "H" (harmonic). The riff is followed by a guitar tablature section with five lines of numbers (5, 4, 5, 3, 2) and some notes.

Coda I

G A^{sus4} A

Who! Shake it, ba - by!

Harm. (8va)

*Gtr. II

Harm.

S

*standard tuning

(cont. in slashes)

(Gtr. I)

sl.

sl.

11 14 13 (13)
10 14 12 12
12 14 14 14
10 12 12 12

③ open D E5 D5

P.M. P.M. P.M. P.M.

8va

vib. w/bar

*sl. T P sl. T P sl. T P sl. T P sl. T P sl. T P

3 3 3 3

(0) (0)

*Slide w/tapping finger.

E5 ③ open D F5 E5

P.M. P.M.

8va

loco

Full P Full P Full P Full P

3 3

(cont. in notation)

H P P Full P Full P

14 15 14 12 15 12 15 (16) 12 15 17 12 15 12 14 12 12 15 14 (14) 12

F6/9 Gsus4 sus2 Amadd4

8va

A.H. (15ma) Full Full sl.

1/2 1/2 Full P

3 3

trem. bar

12 12 14 (14) 12 12 15 12 12 15 (16) 14 (17) 15 14 12 15 12

1/4

Gtr.1

let ring

sl.

let ring

let ring

0 0 0 0

5 5 7 7

sl.

Bb5
Sta-

(Gtr. II out)

The musical score for guitar II features a melodic line on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) and slurs. Dynamic markings include 'p' (piano) and 'sl.' (sforzando). The notation includes various articulations such as 'T' (tuplet), 'P' (piano), 'H' (hammer-on), and 'T sl.' (tuplet sforzando). The fretboard diagram below the staff shows the fret numbers for each note: 12, 7, 5, 0, 11, 15, 0, 7, 16, 15, 14, 13, 9, 10, 9, 13, 17, 9, 12, 17, 16, 15, 14, 11, 14, 20, 11, 14, 20, 22, 14, 16, and 20-22. The diagram is divided into two systems, each with a vertical line separating the two parts.

w/Riff B
N.C.

Oh! —

(Gtr. III out)
slack

trem. bar

*Depress and vib. simultaneously.

The image shows a musical score for the song "The Way You Look Tonight" by Rodgers and Hart. It includes a vocal melody line, a piano accompaniment line, and a guitar chord line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Go, Jim - my. Top Jim - my. Go, Jim - my." The guitar part includes chords: G sus4 sus2, G, F sus4 sus2, F, G, G sus4 sus2, and G. The piano part includes a section marked "P.M." and a section marked "sl." (sustained).

F#sus4 sus2 F G sus4 sus2 G A sus4 sus2 A D5 Free time

Top Jim - my, Ow! He's the king.

sl.

(Drum fill)

(Falsetto:) Oh, Jimmy!

* **

*Randomly decrease and increase volume w/vol. control.
 **Lightly tap strings w/R.H. and use delay to create echo repeats.

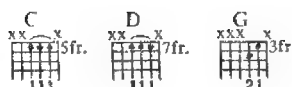
Additional Lyrics

2. Jimmy on the television, famous people on there with him.
 Jimmy on the news at five.
 Jimmy on the radio and even on the video,
 The baddest cat alive.
 Drivin' all the women crazy. All they want is Jimmy baby.
 Love it when he rolls his eyes. (To Chorus)
3. Juke-joint Jimmy is the latest thing.
 He's got the sound that everybody digs.
 Yeah, the joint be jumpin' when the band be pumpin',
 And you know they play a crazy gig.
 Well, you ain't been livin' till ya see the livin' end:
 Top Jimmy and his Rhythm Pigs. Ow! (To Chorus)

DROP DEAD LEGS

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

*Tune Down:
(c) = D



Moderately slow Rock ♩ = 90

Moderately slow Rock ♩ = 90

Intro A D/A N.C. A D/A

Gr. I
sl. mf
don't pick
let ring

let ring let ring let ring

1 2 2 2 2 2 3 (3) 5 3 2 2 3
A 2 2 2 2 4 4 4 6 6 4 4 2 (2) 2 2 4
B x 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl. sl. sl.

N.C. A D N.C.

sl. *let ring* *sl.* *let ring* *f* *rake*

(3) (0) 5 3 0 2 (2) 2 2 2 1 (1)
4 4 6 6 4 4 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0

sl. *sl.*

*Increase w/vol. knob. **Hand noise.

The musical score for 'The Girl on the Boat' is presented in two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line, with various chords indicated above it: D5, N.C., G/C, N.C., G/B, N.C., Csus2, and A5. The melody includes a 'trem. bar' (trill bar) and a 'P.M.' (Piano Mando) section. The second system shows the bass line, which includes a 'P.M.' section and a 'P' (Piano) section. The bass line is written in a single line, with various chords indicated below it: D5, N.C., G/C, N.C., G/B, N.C., Csus2, and A5. The bass line includes a 'P.M.' section and a 'P' (Piano) section. The score is a single system, with the melody and bass line written in a single line.

1st Verse
D5 N.C. G/C N.C. G/B N.C. Csus2 A5

Drop dead— legs, pret-ty smile, hurts my head, gets me wild.

trem. bar *P.M.-4* *P* *H H* *P* *H*

D5 N.C. G/C N.C. G/B N.C. Csus2 A5

— Dig that steam. Giant butt. Makes me scream. I get a -

trem. bar *P* *P* *Harm. (15ma)* *rake* *Harm.* *H H* *P* *H*

D5 N.C. G/C N.C. G/B N.C. C5 A

nut - nut - noth - in' but the shakes o - ver you. Uh, noth-in' else could ev - er do.

(Drop dead legs.) (Drop dead legs.)

1/2 1/2 *1/2 1/2* *P* *H H* *P* **Harm. (15ma)*

Chorus D/A N.C. D/A

(You know that you want it.) Who! I know what you need.

sl. *sl.* *sl.* *sl.*

2nd Verse
D5 N.C. G/C N.C. G/B N.C. Csus2 A5

Dig those moves. Vam - pire. Set me a - loose, get it high -

trem. bar P H H P.M. - 4

D5 N.C. G/C N.C. G/B N.C. C5 A5

cr. Throw my_ rope, loop de loop. Nice white teeth, Bet - ty Boop.

pick scrape trem. bar P H H P

D5 N.C. G/C N.C. G/B N.C. C5 A5

Set it cool, real heav - y. I ain't fool'n'.

don't sl. pick trem. bar P P H H P.M. - 4

D5 N.C. G/C N.C. G/B N.C. (A)

Get it read-y, ooh. Oh, ba - by.

sl. don't pick trem. bar P P.M. - 4 P.M. - 4 1/2

Chorus D/A N.C. A D/A

(You know that you want it.) Oh, oh, oh I know what you need.

sl. *p* *sl.* *sl.* *sl.* *sl.* *sl.*

2 2 3 (3) 5 3 2 2 5 7
 (0) 2 4 2 4 4 (4) 6 6 4 4 2 (2) 0 1 2 2 7
sl. *p* *sl.* *sl.* *sl.* *sl.*

Musical score for "The Girl Who Came to Supper". The score includes a vocal melody and a guitar accompaniment. The lyrics are: "Oo! (You know that you want it.) Ba - by." The guitar part is written on a six-line staff with fret numbers and includes a capo on the 4th fret. The score includes various musical notations such as chords (A, D/A, N.C.), dynamics (P, P.M.), and articulations (sl., let ring).

B7 B N.C. Dsus4 D5 N.C.

(When the night_ is through,_ Ow! I still be lov - in' you?)_ Uh!

sl. H P H

5 4 4 4 4 4 8 8 8 7 7 7 7 14 5 7 5 6 12 5 5 5 0 0 0 0 0

sl.

Bbsus4 F5 N.C. G5 N.C. A5 N.C. Bb5 C5 D5

*Fdbk.

Harm.-----J

sl. sl. Harm.-----J
*Fdbk. pitch:D

Outro/Guitar solo
N.C.

1/2 1 2

(Gtr. I out) C 5 Gtr. III D

trem. bar 1/2 1 2 5

sl.

Gtr. II

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4 semi-harm.-----4

sl. C D

Full

Full

sl. C G D

sl.

sl.

P.M.

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

Handwritten musical score for guitar, featuring six systems of music. Each system consists of a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers and fingerings.

System 1: Treble staff has a key signature of one sharp (F#) and a 2/4 time signature. It includes slurs, accents, and dynamic markings like *Full*. The guitar staff shows fret numbers (e.g., 3, 5, 7, 9, 10, 13, 16) and fingerings (e.g., 1, 2, 3, 4, 5). The bass staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16).

System 2: Treble staff includes a *trem. bar* marking. The guitar staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16) and fingerings. The bass staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16).

System 3: Treble staff includes a *slack* marking. The guitar staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16) and fingerings. The bass staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16).

System 4: Treble staff includes a *slack* marking. The guitar staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16) and fingerings. The bass staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16).

System 5: Treble staff includes a *slack* marking. The guitar staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16) and fingerings. The bass staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16).

System 6: Treble staff includes a *slack* marking. The guitar staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16) and fingerings. The bass staff shows fret numbers (e.g., 0, 3, 4, 5, 7, 9, 10, 13, 16).

Footnote: *Depress bar before striking note. **Bend note while releasing bar.

The musical score consists of six systems, each with a treble staff, a bass staff, and a fretboard staff. The notation includes various musical symbols and performance instructions:

- System 1:** Treble staff has a melodic line with slurs and accents. Bass staff shows fret numbers (10, 12, 13) and fingerings. Performance instructions include 'H', 'P', 'trem. bar', and 'sl.'.
- System 2:** Treble staff continues the melodic line. Bass staff shows fret numbers (0, 3, 4, 5, 2, 5, 0, 3, 4, 2, 0, 2). Performance instructions include 'P', 'P.M.', and 'D'.
- System 3:** Treble staff has a melodic line with slurs and accents. Bass staff shows fret numbers (12, 10, 13, 13, 12, 10, 13, 10, 13, 12, 10, 12, 10, 10, 10). Performance instructions include 'P', 'H', '1/2', 'P', 'P', '1/2', 'P', 'P', '1/4', 'Full', 'sl.', and 'H'.
- System 4:** Treble staff continues the melodic line. Bass staff shows fret numbers (0, 3, 4, 0, 3, 2, 5, 0, 3, 4, 0, 2, 5). Performance instructions include 'P.M.', 'trem. bar', 'H', 'P', 'C', 'H', 'G', and 'D'.
- System 5:** Treble staff has a melodic line with slurs and accents. Bass staff shows fret numbers (5, 4, 5, 5, 3, 5, 3, (3), (3), 5, 7, (7), 3, 5, (5), 3, 5, 7, (7), 3, 5, 7, 9). Performance instructions include 'A.H. (15ma)', 'Full', 'semi-harm.', 'H', 'P', 'H', 'P', 'H', 'P', 'H', 'sl.', and 'H'.
- System 6:** Treble staff continues the melodic line. Bass staff shows fret numbers (5, 3, 4, 0, 2, 5, 0, 3, 4, 3, 2, 5, 5, 0, 3, 4, 0, 2, 5, 0, 3, 4, 5, 2, 0). Performance instructions include 'P.M.', 'H', 'P', 'H', 'P', 'H', 'P', 'H', 'sl.', and 'P'.

This page of guitar sheet music is for a piece in D major, indicated by the key signature of two sharps (F# and C#). The music is written for a single melodic line on a guitar, with a focus on intricate fretboard techniques and fingerings.

The notation includes standard musical notation (treble clef, 4/4 time signature) and guitar-specific notation (fingering numbers 1-4, slurs, and various articulation marks). The piece is characterized by a series of complex, flowing lines that often involve multiple frets and rapid changes in fingering.

Key features of the notation include:

- Fingering:** Numbers 1-4 are placed below notes to indicate fingerings. Some notes have multiple fingerings indicated.
- Slurs:** Long horizontal lines above groups of notes indicate phrasing or a continuous melodic line.
- Articulation:** Marks such as "P.M." (possibly meaning "Palm Mute" or "Palm Mute") and "P" (Palm Mute) are used to indicate specific playing techniques.
- Accents:** "acc." marks are placed above notes to indicate accents.
- Dynamic Markings:** "Full" is used to indicate a full, sustained sound.
- Chord Symbols:** Chord symbols like "C", "D", "G", and "F#" are used to indicate the harmonic context.
- Intervallic Patterns:** Some measures show intervals like "5 7 9" or "10 12 14 16 18 20 22", which likely refer to fret numbers or specific intervals.
- Rehearsal Marks:** Roman numerals (I, II, III, IV, V) are used to mark specific sections of the piece.
- Trills and Slurs:** Trills are indicated by a "tr" symbol, and slurs are used to group notes that are played in quick succession.
- Accents and Slurs:** "acc." marks are placed above notes to indicate accents, and slurs are used to group notes that are played in quick succession.
- Dynamic Markings:** "Full" is used to indicate a full, sustained sound.
- Chord Symbols:** Chord symbols like "C", "D", "G", and "F#" are used to indicate the harmonic context.
- Intervallic Patterns:** Some measures show intervals like "5 7 9" or "10 12 14 16 18 20 22", which likely refer to fret numbers or specific intervals.
- Rehearsal Marks:** Roman numerals (I, II, III, IV, V) are used to mark specific sections of the piece.

The piece is a complex and technically demanding work, requiring a high level of skill and familiarity with the guitar fretboard. The notation is clear and detailed, providing a comprehensive guide for the performer.

[illegible]

HOT FOR TEACHER

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Fast Shuffle ♩ = 126

Triplet feel ()

The musical score for the Intro of 'The Girl on the Train' is presented on two staves. The top staff is for the guitar, and the bottom staff is for the piano. The score begins with an 'Intro' section where the band is tacet and the drums play a steady rhythm. The guitar part starts with a 22-second section, followed by a 7-second section, and then a final section marked with a forte 'f' dynamic. The guitar part includes a 'pick slide (steady gliss.)' and a 'sl.' (slide) instruction. The piano part features a 15-second section and a final section marked with a forte 'f' dynamic. The piano part includes a 'sl.' (slide) instruction and a final section marked with a forte 'f' dynamic.

N.C.(Am) (D)

12 7 3 0 3 7 12 7 3 0 3 7 12 7 3 0 3 7 12 9 5 0 5 9 12 9 5 0 5 9

T P P P H H T P P P H H T P P P H H T P P P H H T P P P H H T P P P H H

(Dm)

3 3 3 3 3 3 3 3

T P P H H T P *sl.* T P H H T P P P H H T P P P H H T P P P H H T P P P H H

12 9 5 0 5 9 12 9 12 0 3 7 12 7 3 0 3 7 12 7 3 0 3 7 12 7 3 0 3 7 12 7 3 0 5 0

T P P P H H T P *sl.* T P H H T P P P H H T P P P H H T P P P H H T P P P H H T P P P H H

Am7 D5 Am7

(Classroom noise/chaos) (Spoken) 2. Hey, I heard you missed us, (Spoken) 1. Oh, we're back. I think the clock is slow.

2nd time w/Rhy. Fill 2 D5 Am7

wow, man, I said... Wait a I brought my What are you doing this weekend?

2nd time w/Rhy. Fill 3 D5 Am7

second, man. pencil. I don't feel tardy. Whatta ya think the teacher's gonna look like this Give me somethin' to write on, man.

Rhy. Fill 2

Rhy. Fill 3

year? Whoa! Uh! Class dismissed!

p P P P

(2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2

To Coda A5 Ooh!

f p H p P

(2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2

*Flick toggle switch to bridge pickup with volume at full output.

Oh. Yeah. Ooh. Rhy. Fig. 1

p H H H sl. P P

(2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2

T - t - teach - er, I (end Rhy. Fig. 1)

p P P H H H sl. P P

(2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2 (2) 5 5 2 2

1st, 2nd Verses
w/Rhy. Fig. 1 (3 times)

stop that scream - in'. Teach - er, don't you see?
heard a - bout your les - sons, but les - sons are so cold.

D5 A5

2nd time substitute Rhy. Fill 4

Don't wan - na be no up - town fool.
I know a - bout this school.

D5 A5

May - be I should go to hell, uh, but I am do - ing well.
the girl from Cher - ry Lawn, how can you be so bold?

D5 A5

w/Rhy. Fig. 1 (1st 3 bars only)

Teach - er needs to see me af - ter school.
How did you know that gold - en rule?

C5 Eb5 D5 C5 D5

Pre-chorus
2nd time w/Rhy. Fill 5

I think of all the ed - u - ca - tion that I missed,

let ring

pick slides (steady gliss.)

A5 G5 F5 G5

*Tap harmonics. Hold chord form while tapping harmonic an octave (12 frets) above.

**Vib. 3rd & 4th stgs.

Rhy. Fill 4

H H

H H

Rhy. Fill 5

Harm.

let ring

Harm.

2nd time substitute Rhy. Fill 6

but then my home - work was nev - er quite like this.

1/4 1/4 1/4 1/4

(both notes vib.)

sl.

**Vib. creates harmonics.

2nd time substitute Rhy. Fill 7

Bb5 A5 Ab5 G5 F#5 F5 E5 E5 A5

Oh. Whoa. Got it bad,

pick slide (steady gliss.)

1/4 1/4 1/4 1/4

sl.

Chorus w/Rhy. Fig. 1 (3 times)

got it bad, got it bad, I'm hot for teach -

D5 A5

Rhy. Fill 6

pick slide (steady gliss.)

1/4 1/4 1/4 1/4

both notes vib.

sl.

Rhy. Fill 7

pick slide (steady gliss.)

er. _____

I've got it bad, —

D5 A5

Substitute Rhy. Fill 1

Resume Rhy. Fig. 1

so bad, I'm hot for teach -

D5 A5

1.

er.

Esus4 A

mf

*Switch to neck pickup.

2.

(Band tacet) N.C.

(Band in) *F#m

er. —

Wuh, — oh.

(steady gliss.)

Full

Full

*Chords implied by bass.

Rhy. Fill 1

3

H H H

[illegible]

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system includes a treble clef and a key signature of one sharp (F#). The guitar part is written on a single staff with various techniques indicated: tremolo (trem. pick), slurs (sl.), accents (acc.), and dynamic markings (F#m, sl., Full). The second system continues the piece with similar notation, including slurs, accents, and dynamic markings (Full). The score is for a guitar and is in the key of D major (one sharp).

The musical score consists of a single staff in G major (one sharp). The key signature is one sharp (F#), and the time signature is 2/4. The melody begins with a whole note E4, followed by a half note F#4, and then a series of eighth and quarter notes. The fretboard diagram below the staff indicates fingerings for the first two measures: (2) for E4 and (2) for F#4.

Fret	Position	Fingering
0	(2)	
1	(2)	
2		
3		
4		
5		
6		
7		
8		
9		
10		

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The melody in the treble staff consists of eighth and quarter notes, with some notes beamed together. The bass staff provides a harmonic accompaniment using chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Full' and 'P' (piano). The piece concludes with a final chord in the bass staff.

8va--

B

Full

H P P

3

Full

P

3

Full

H P

3

Full

P

3

17 16 17 16 17 16 14

17 14 17 17 (17) 14 (17)

14 17 14 16 14 17 14 10 14

Coda
w/Rhy. Fig. 1 (3 times)

Ooh, yeah.

I've got it bad, got it bad.

got it bad, I'm hot for teach - er.

Oh!

Oh, oh!

Oh, oh! Oh, yes I'm hot! Wew.

Free time
N.C.

Whoo!

Full 1½

sl. 1½

sl. T sl. T sl. T sl. T sl. T sl. T sl. T

** Echoplex on

sl. T sl. T sl. T sl. T sl. T

7 12 14 16 17 19 21 21 21 21 (21)

*Trem. pick while bending.

**Echo repeats plus feedback control of tone echo unit (for modulating effect)

The musical score is written for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a tremolo pick exercise marked 'trem. pick'. The exercise consists of a series of chords: A (open), C (open), D (open), and A (open). Each chord is followed by a slide (sl.) to the next chord. The exercise concludes with a steady glissando marked '* (steady gliss.)' and a slide (sl.) to the next chord. The bottom staff is in bass clef and shows the fretting hand positions for the chords: A (open), C (open), D (open), and A (open). The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The fretting hand positions are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76,

I'LL WAIT

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderately ♩ = 114

Int'c *Gtr. I Dm Dm^{sus4}_{sus2} B^b C/G Am C/G

mf H H P

*Synth. arr. for gtr.

1. 2. B^b/F H H 3. B^b/F *B^b/D Am/D Dm

H H

*Bass in chord names refers to synth. bass.

Dm^{sus4} C/D B^b/D Am/D Dm C^{sus4}/D

B^b/D D^{sus4} Rhy. Fig. 1 D C^{sus4}/D C/D D^{sus4} D F/D

G/D D^{sus4} D C^{sus4}/D C/D (end Rhy. Fig. 1) D^{sus4} D F/D G/C

1st, 2nd, 3rd Verses
Dm C/D Dm Am/D F/D G/D

N.C.

1. You've got me cap - tured. I'm un - der your spell... I guess I'll nev - er learn...
 2. I wrote a let - ter and told her these words... That meant a lot to me...
 3. You can't i - mag - ine what your im - age means... The pag - es come a - live...

Dm C/D Bb/D 2nd time substitute Rhy. Fill 1
Dm/A Am F/A G/A

I have your pic - ture. Yes, I know it well... An - oth - er page is turned...
 I nev - er sent it. She would - n't have heard... Her eyes still fol - low me...
 Your mag - ic free - ing ev - 'ry - one who reads... Heart - break - in' mo - tor drive...

Play 1st & 3rd times only

G Dm C/D Dm Am/D F/D G/D

Are you for real?.. It's so hard to tell... from just a mag - a - zine...
 Are you for real?.. It's so hard to tell... from just a mag - a - zine...

Rhy. Fill 1
Gtr. I

Dm C/D Bb/D Dm/A Am F/A G/A G

Yeah, you just smile_ and the pic - ture sells_ Look what that does to me._
 And while she watch - es I can nev - er be free_ Such good pho - tog - ra - phy._
 Yeah, you just smile_ and the pic - ture sells_ Look what that does to me._

5 3 3 1 1 0 1 3 (3)
 6 5 5 3 3 2 2 4 4
 7 5 5 3 2 2 3 5 (5) 7 6

Chorus
 w/Rhy. Fig. 1
 Dsus4 D Csus4/D C/D Dsus4 D F/D

I'll wait_ till your love comes down_ I'm com - ing straight_

2nd time substitute Rhy. Fill 2
 G/D Dsus4 D Csus4/D C/D To Coda

— for your heart. No way_ you can stop me now, —

1. Dsus4 D F/D G/C N.C. 2. Dsus4 D F/D G/C

as fine_ as you are. as fine_ as you are.

5 5 8 10 5 5 8 8 (8) 10 10
 8 7 10 12 8 7 10 10 10 12 12
 7 7 10 12 7 7 10 10 10 12 12

Rhy. Fill 2
 Gtr. I

(8) 5 7 8
 10 8 8 7
 10 5 7 7

Interlude
N.C.

Dm C/D Bb/D Dm C/D

1. 2.

Bb/D Bb/D (Gtr. I out)

Guitar solo
*D5

C Bb Am G5 Am Bb C

Harm. trem. bar Harm. vib. w/bar P.M.

*Chords derived from synth. and bass.

D5 Am Dm/F G 8va Full Bb

1/4 1/4 1/4 sl. sl. 1/2

Full 1/2

D5 8va Am Dm/F loco P H P

rake 3 rake P H P

The musical score for "The Wind" by John Williams is presented in two systems. The first system features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part is marked "loco" and "Full". The harp part is marked "rake". The second system continues the melody and bass line, with the piano part marked "Full" and the harp part marked "rake". The score includes various musical notations such as slurs, ties, and dynamic markings.

C **Bb** **A5** **N.C.** **D.S. al Coda**
(Gtr. II out) $\frac{5}{8}$

trem. bar *steady gliss.*

**Release bar and vib. simultaneously.* **Slide and vib. simultaneously.*

Coda

Dsus4 D F/D G/D D.S. and fade

as fine as you are.

5 5 8 8 (8) 10 10
6 7 10 10 10 12 12
7 7 13 10 10 12 12

7 7 6

GIRL GONE BAD

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderate Rock ♩=146

Fmaj7

* A.H.-

Asus2

Intro

mp let ring

*A.H.

T T T 0(12) T T T T T T T 0(12) 0(12) 0(12)

2(14) 1(13) 1(13) 2(14) 3(15) 2(14) 2(14) 0(12) 0(12) 0(12)

3(15) 0(12) 2(14) 2(14) 0(12) 0(12) 0(12)

*Tap harmonics w/ D.H. for G and B

*Tap harmonics w/R.H. 1st finger while holding chord forms in L.H.

A.H.-----Am

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in a 6/8 time signature. The score includes a guitar solo section marked "A.H." and a final section marked "3". The guitar part includes various chords and melodic lines, with some sections marked with "T" for tremolo or "A.H." for a specific technique.

A.H.-----Asus2Fmaj7

A(#4) Am A(#4)

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let ring-----4

B/A

mf \rightarrow mp

6 4 0 4 6 7 (6) 7 (7) 8 9 (8) 9

C/A

mf \rightarrow mp

mf

7 7 7 8 (7) 8 (8) 9 10 (9) 10 (8) 9 10 10 10

D/A G/A D/A C5/A G/A C/A D/A G/A D/A

10 10 12 12 10 10 10 13 12 8 10 12 12 10
11 11 12 12 11 11 11 12 12 9 11 12 12 11
12 12 12 12 12 12 12 12 12 10 12 12 12 12

N.C.

6 3 3

sl. don't pick

sl.

10 11 12 3 5 7 7 3 5 7 3 5 7 10 12 14 14 10 12 14 10 12 14

1/4 A5 Asus2 A5 N.C. F5/A Fmaj7#4/A

P P P P P P P P

f let ring-----4

2 2 5 4 2 0 4 2 0 2 (2) 0 0 (0) 2 5 3 (5) 5 0

C5 A5 Asus2 N.C. F5/A Fmaj7#4/A

sl. let ring-----4

sl. let ring-----4

(C) 0 5 5 5 (5) 2 (2) 0 0 (0) 2 5 3 (5) 5 0

C5 A5 N.C. 1/2 1/2 1/2 1/2 F5/A

sl. sl. semi-harm. let chord ring

N.C. 1/2 1/2 1/2 3 T P H P H T sl. A5

semi-harm. T P H T P H P H T sl. P trem. bar

N.C. 1/2 1/2 1/2 1/2 F5/A N.C. 1/2 1/2 Full

semi-harm. let chord ring semi-harm. Full

C/D 1st Verse D5 C/D

Ah, la - zy eyes in the

A.H. T T T P.M. P.M.

A/D D5 *C/Bb D5/Bb C/Bb Bb C/D

sum - mer heat, fresh from out of town

P.M. P.M. P.M. P.M.

*Bb implied by bass.

The musical score for "The Poor People's Song" consists of three systems. The first system shows a vocal melody in treble clef with lyrics: "Now_ she's___ work - in' on___ the street, _ shake___ them poor boys_". Chord symbols D5, C/D, D5, Ab/Bb, and Bb are placed above the staff. The second system continues the vocal melody with lyrics "P.M. P.M. - - -" and includes slurs and accents. The third system shows the guitar accompaniment with a bass line and a treble line. The bass line has a 5/8 time signature and includes a double bar line with two 'x' marks. The treble line has a 5/8 time signature and includes a double bar line with two 'x' marks. The score is in 5/8 time and features various musical notations such as slurs, accents, and time signatures.

[illegible]

D5 C5/D C6/D D5 Ab/Bb Bb N.C.

Guess_ that wom - an_ fall_ in_ love_ She don't work for_ free_

sl.
don't pick
sl.

sl. *sl.* *sl.* *sl.* *P*

(5) 3 5 5 3 1 (1) 3 (3) 8 10 9 8 7 6
6 2 5 5 2 1 3 (3) 8 10 9 8 8 6

Chorus N.C.

A5

F5/A

(Girl.) _____ Girl _____ gone _____ bad _____

semi-harm. 1/2 1/2 1/2 let chord ring semi-harm. 1/2 1/2 1/2

5 4 3 2 1 2 0 (0) 4 0 0 4 0 0 0 4 (4) 0 0 0 4 0 5 3 (3) 3 0 0 0 4 0 0 0 4

N.C. Esus2 Csus2 Dsus2 Esus2 Fsus2

Yeah. Ah, ah, ah, cw!

let ring P

sl. sl. let ring --

0 4 0 3 0 2 0 2 1 0 (0) 2 4 5 3 5 7 9 5 (9/7/5) 7 0 11 12 10 8

sl. sl.

w/Fill 1

N.C.

A5

N.C.

Harm.

12

P H P H sl. sl. 1/4 1/2

pick slides

Harm.

12

P H P H sl. sl. sl. 1/4 1/2

P

**Asus4/G A/G G N.C.

Ooh, oh!

Harm. (8va)

3

P H P

heavy hand slide

P

P.M.

Harm.

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

5-3-0

P P

sl. 3-0-3-0

P H P

**Bass plays G

A5

N.C.

Asus4/G A/G G N.C.

1/2

pick sl. sl. sl. 1/2

sl. sl. sl. 3

sl. sl. steady gliss.

1/2

P

3 2 2 0 0 0 0 0

2 2 2 0 0 0 0 0

0 0 0 0 0 0 0 0

12 5 2

sl. sl.

Fill 1

pick scrapes - 4 pick slides - 4

Interlude
N.C.(F#m7)

P.M. P.M. P.M. P.M. P.M. P.M.

semi-harm.---4 semi-harm.---4

1/2 1/2 1/2 1/4 3 0

sl. sl. sl. sl. sl.

4 3 4 4 3 4 (4) 4 (0) 0 7 0 6 7 9 9 9 9 9

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

sl.

(F#m7)

Full Full

sl. sl. sl. P.M. P.M. P.M. P.M.

1/2 1/2 1/2 1/2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

11 11 11 12 12 12 14 14 (14) 4 3 4 4 3 4 4 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

(D)

P.M.

1/2 1/2

P P P P P

7 0 6 7 7 7 0 6 0 5 0 3 0 3 2 2 0

0 7 0 6 7 7 7 0 6 5 3 3 2 2 0

0 7 6 5 3 3 2 2 0

Guitar solo

(A)

Full

sl. Full

3 6 6 3 6

2 4 4 5 5 5 5 5 5 7 7 7 7 7 9 9 9 9 10 10 13 10 8 10 12 8 12 10 8 7 10 7 10 8 7 9 7 5

(2) (2) (6) 0 5 5 5 5 5 5 5 5 7 7 7 7 7 9 9 9 9 10 10 13 10 8 10 12 8 12 10 8 7 10 7 10 8 7 9 7 5

(D) (F) (C) (B7)

Full 2 1/2 Full 2

sl. Full 2 1/2 Full 2

1/2 P 2 2 sl. sl. 8va

pick scrape

9 7 5 10 9 7 5 7 9 7 14 13 14 17 14 14 17 (17) 14 17 (17) 14 14 17 20

sl. P P H H sl. sl. sl. sl. H H

sl. P P H H sl.

(G)

Sra.

P P P P H H P P H H

A.H. (Sra) P P P sl. P

Full

2

sl. sl.

20 17 14 14 20 17 14 16 18 20 17 14 16 13 17 14 17 16 14 18 17 17 14 17 14 (14) 12 18 16 17 20 (20) 17 20 17 20

(A) (F) (C)

Sra.

sl. 1 1/2 1 1/2 loco P

rake

sl. 1 1/2 1 1/2 sl. P

sl. P P P P 1/2 P P H

A.H. (15ma) Full Full Full sl. sl.

(20) 19 20 (20) 5 7 5 8 7 5 8 7 5 8 (8) 7 5 7 5 8 5 (5) 12

A.H. pitch: Bb

F C G D A E B F#

trem. pick

sl. sl. sl. sl. sl. sl. sl. sl.

2 1 5 3 (3) 7 5 9 (9) 7 11 11 (11) 11 9

mp

w/Lead voc. ad lib

Am Asus4 C6(#4) Fmaj7

let ring-----

P.M. let ring-----

10 8 10 8 10 (10) 7 10 7 10 5 5 5 5 5 5 5 5 5 5

sl.

Am Asus4 C(#4)

let ring-----

let ring-----

let ring-----

2 0 1 1 8 10 9 7 10 9 10 7 10 4 5 5 5 5 5 5

sl.

F#sus4 Fmaj7 Asus2 A.H. Fmaj7

don't pick let ring

A.H. A(#4) A.H.

A.H. A.H.

Am A.H. Fmaj7

A(#4) B/A C/A

D/A G/A D/A C#5/A B/A C/A

D/A G/A D/A N.C.

sl. 6 3 3

sl. don't pick

10 10 12 12 10 (10) 11 12 12 12 12 12

3 5 7 7 3 5 7 3 5 7

sl.

Out-chorus A5 Asus2

(Girl.)

1/2

sl. don't pick

6 3 3

P P P P P P

let ring--

10-12-14-14 10-12-14 10-12-14

2 2 5 4 2 0 4 2 0

2 (2) 0

sl. P

F5/A Fmaj7(#4)/A C5 A5

Girl gone bad. Oh, (Girl.)

let ring--

(0) 2 0 5 3 (5) 5 5 2 0

Asus2 F5/A

girl. Girl gone bad.

let ring----- pick sl.

(2) 0 0 5 3 (5) 5 0

C5 A5 N.C.

(Girl.) Ow! Yeah!

sl

semi-harm.

let chord ring

N.C. A5

Oo. Oo. Oo. Oo.

(Girl.)

T P H T P H T P T P H T sl. p

semi-harm.

F5/A N.C. A5

oh! Oh! Oh!

(Girl.)

let chord ring

semi-harm.

F5/A N.C.

Yeah!

sl

Ah! (Girl.) Sh - shake!

Full 1/2 1/2 1/2

P grad. bend Full semi-harm. 1/2 1/2 1/2

F5/A N.C.

Shake! Uh!

1 1/4 2 1/2 Full

sl. 17 20 (20) 20 20

A5 F5/A

let chord ring H

C5 A5 F5/A

sl. sl.

(Drum fill) C A

let chord ring H P H sl.

sl.

HOUSE OF PAIN

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderate Rock ♩ = 102

Moderate Rock ♩ = 102

Intro Gtr. I

G#5 A5 C B G#5 A5 C B A N.C. G# A G# C B N.C. A5

Harm.-----7
(15ma)

f sl. sl. sl. sl. sl. sl.

T 1-2 5-4 1-2 5-4 2 H H H 1-2 5-4 Harm.-----7
A 1-2 5-4 1-2 5-4 2 H H H 1-2 5-4 4 3 3 3 2
B 1-2 5-4 1-2 5-4 2 H H H 1-2 5-4 4 3 3 3 0 0 0

G#5 A5 C B G# A C B A N.C. G# A C B N.C. A

sl. sl. sl. sl. sl. pick slide H sl.

T 1-2 5-4 1-2 5-4 2 H H H 1-2 5-4
A 1-2 5-4 1-2 5-4 2 H H H 1-2 5-4
B 1-2 5-4 1-2 5-4 2 H H H 1-2 5-4

N.C. A5 N.C. G5 N.C. A5 N.C.

H P.M.-----4 semi-harm.-4 H P.M.-----4 H P.M.-----4 P

0 2 2 2 2 2 2 0 0 0 3 4 0 2 2 2 2 2 2 2 2 2 3 0 2 2 2 2 2 0 0 0 3 4

Full 1/2 T P T P T P T P Full 1/2 T P P T P T P T P

A5 N.C.

H P.M.-----4 semi-harm.-4

0 2 2 2 2 2 2 0 0 0 3 4 0 2 2 2 2 2 2 2 2 2 3 0 2 2 2 2 2 0 0 0 3 4

G5 N.C. A5 N.C.

H P.M.-----4 semi-harm.-4 H P.M.-----4 P P P

3 (3) 0 0 2 0 0 3 4 0 2 2 2 2 2 1 1 1 1 0 0 0 5 4 0

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1st Verse
B5

D5/A A

D5 E5 F5 F#5 *D/B

D5/A

Say you're gon-na leave_ me 'cause I on - ly tie you up... I al - ways loved you ten - der but you

pick sl.

H sl.

sl. sl. sl.

*Bass plays B.

sl.

A

D5 E5 F5 F#5 D5/B

D5/A A

D5 E5 F5 F#5

on - ly like it rough.

Wom-an bound for glo - ry, why you leav - ing me a - gain?

sl. sl. sl.

sl.

sl. sl. sl.

D5 E5

N.C.

A5

N.C.

Gon-na pack her bags and leave_ this house of pain.

P.M.

P.M.

sl. P

H P.M.

semi-harm.

G5

N.C.

A5

N.C.

B5

Heart-aches all a-round me, — how man-y times we tried. — Said she tried to leave me but her

pick slides

sl. sl. sl. *Tap pick onto stg. (above pickups) while moving R.H. toward headstock.

A D5 E5 F5 F#5 D5/B D/B D/A A D5 E5 F5 F#5

hands were al-ways tied. If I had it all to do, I'd keep it just the same.

sl. sl. sl. sl. sl. sl. sl. sl. sl.

D5 E N.C. A5 N.C.

Gon-na fix it so you nev-er leave — this house of pain. —

pick scrape P. 1/2 sl. P. P.M. 1/2 P. H P.M. — 4 semi-harm. — 4

sl. sl. P H

G5 A5 N.C.

H P.M. — 4 H P.M. — 4 P

[illegible]

N.C.

sl.

Harm.

Harm.

pick slide

Double time feel
Guitar solo
D5/E

3
trem. bar
1/2 1/2 1/2 1/2 1

A.H. (15ma) Full
D5 1 2 1 1/2 2
E5 1 2 1 1/2 2
rake
A.H. Full 1 2 1 1/2 2
sl.

let ring

P.M.

D5/E

sl.

P

sl.

sl.

T P H T P H T P P P H T sl. P *Full

3 3

8 15 8 (8) 15 17 12 15 17 12 15 15 14 12 H T sl. P *Full H H

(5) (8) (15) 14 10 12 14

*Pull off to pre-bent note

sl.

[illegible]

Full sl. P Full P Full P Full P sl. 5

trem. bar

Full sl. sl. 12 P Full P Full P sl. 5

17 17 17 (17) 13 12 15 12 14 12 15 (15) 12 12 14 (14) 12 14 12 (12) 0

0 7 7 5 0 0 0 0 0 0 0 0 0 7 7 9 0 5 5 7

sl.

E5 F#5 E5 F#5 N.C.

A.H. (15ma) 1/2 1 2 1/2 1/2

trem. bar. rake

(end double-time feel) (Gtr. II out)

A.H. 1/2 1 2 1/2

0 7 2 4 5 7 9 9 sl. sl.

P.M. P.M. P.M. let ring-----4

2 4 4 2 4 2 4 2 0 0 2 2 2 4 5 7 9 11 sl. sl.

p

Outro N.C.

Gtr. I 1/4 1/2 1/4 1/2 1/2

mf (pick w/fingers)

1/4 1/2 1/4 1/2 1/2

P sl. 2 2 2 2 2 2 2 2

Ah ah,— ah ah,— ah ah ah ah ah ah.

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Ah ah,— ah ah,— ah ah ah ah ah ah." The guitar line is in treble clef and contains fret numbers (4, 4, 2, 2) and slurs. There are also some accidentals and a "P sl." marking.

Ah ah,— ah ah,— ah ah ah ah ah ah ah.

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Ah ah,— ah ah,— ah ah ah ah ah ah ah." The guitar line is in treble clef and contains fret numbers (4, 4, 2, 2) and slurs. There are also some accidentals and a "P sl." marking.

Ah ah,— ah ah,— ah ah ah ah ah ah,—

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Ah ah,— ah ah,— ah ah ah ah ah ah,—". The guitar line is in treble clef and contains fret numbers (4, 4, 2, 2) and slurs. There are also some accidentals and a "P sl." marking.

*N.C.(B5)

(F#5)

ow!

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "ow!". The guitar line is in treble clef and contains fret numbers (4, 4, 2, 2) and slurs. There are also some accidentals and a "P sl." marking.

*Chords implied by bass.

[illegible]

**1984
Jump
Panama
Top Jimmy
Drop Dead Legs
Hot For Teacher
I'll Wait
Girl Gone Bad
House Of Pain**

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